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Editorial address:

Department of English
Mott Hall, The City College
New York 31, N. Y.

Leonard F. Manheim, Editor
Eleanor B. Manheim, Associate

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Among the unnecessary pleasures, some, I should say, are unlawful. Probably they are innate in everyone; but when they are disciplined by law and by the higher desires with the aid of reason, they can in some people be got rid of entirely, or at least left few and feeble, although in others they will be comparatively strong and numerous. . . . [These desires] bestir themselves in dreams, when the gentler part of the soul slumbers and the control of reason is withdrawn; then the wild beast in us, full-fed with meat and drink, becomes rampant and shakes off sleep to go in quest of what will gratify its own instincts. As you know, it will cast away all shame and prudence at such moments and stick at nothing. In phantasy it will not shrink from intercourse with a mother or anyone else, man, god, or brute, or from forbidden food or any deed of blood. In a word, it will go to any length of shamelessness and folly. . . . [I]n every one of us, even those who seem most respectable, there exist desires, terrible in their untamed lawlessness, which reveal themselves in dreams.

-- Plato

The Republic (Book IX)

transl. F. Macdonald Cornford

In this issue

"Katherine Mansfield and the 'Secret Smile'" by Celeste T. Wright . . 44

"No one else (writes Mrs. Wright) has described, I believe, the patterns of imagery which are the subject of this paper. Not until 1951, with the publication of Katherine's Letters to John Middleton Murry, did the meaning of certain symbols in her stories become apparent.

"For several years I have been studying Katherine Mansfield as a clear example of the connection between literature and life. My paper on another of her images, 'the tide of darkness,' appeared in Modern Philology for February 1954. My long essay entitled 'Katherine Mansfield's Father Image' is included in The Image of the Work, by B. H. Lehman and Others, published this year by the University of California Press."

Mrs. Wright is Professor of English and Chairman of the Department of English, Dramatic Art, and Speech at the Davis Campus of the University of California.

"Mrs. Woolf, Freud, and J. D. Beresford" by Edward A. Hungerford . . . 49
 It seemed that the question of Mrs. Woolf's conscious use of Freudian psychoanalysis might have been settled by the letter from Leonard Woolf which was communicated by Prof. Erwin R. Steinberg and published in our issue of September, 1954. Mr. Hungerford however, suggested to your Editor that his special study of Mrs. Woolf's writings might throw further light on the matter, and your Editor urgently requested that he communicate any of his findings to us. He has done so in the interesting note which we present in this issue.

Mr. Hungerford, now a member of the English Department of the University of Delaware, was graduated from the College of Puget Sound (B.A., 1947) and Cornell University (M.A., 1948) and is engaged on a doctoral dissertation on the literary criticism of Virginia Woolf for New York University. He previously taught at the College of Puget Sound, the University of Washington, the University of Idaho, and in 1950-51 was Penfield Fellow in English at New York University.

Incidentally, Mr. Hungerford suggests that the novels of J.D. Beresford, including the Jacob Stahl trilogy and An Imperfect Mother might be an interesting subject for analysis in the history of "Freudian" novels of thirty and forty years ago.

Preview of the next issue 43

Bibliography (XIX) 52

A summary of off-prints recently received and a continuation of Dr. Feldman's "Fifty Years of the Psychoanalysis of Literature: 1900-1950."

In the next issue

We plan to pre-print the papers to be delivered at Discussion Group VI (Literature and Society). Prof. Parker has promised that the Literature and Psychology Conference will follow directly after this Discussion Group. It will be devoted to discussion of those papers and other matters which may come before the Conference. Prof. Leon Edel, who is Chairman of both groups, has arranged for a paper on Psychology in Criticism by Robert Adams of Cornell, a paper on Psychology and the Creative Process by Louis Fraiberg of Wayne University, and a paper on Freud and Conrad by Allan Hollingsworth of Indiana University.

KATHERINE MANSFIELD AND THE "SECRET SMILE"

In the collected short stories¹ of Katherine Mansfield (1888-1923), certain images recur and have about them an uncanny aura. With some labor the reader may trace them through the published autobiographical records of this writer: the Journal, now newly augmented; the Letters (1929 and 1951), the Scrapbook (1940). These images obsessed Katherine and were rooted deep in her psychological history. A study of them can teach one a good deal about the workings of the creative mind -- the connection between life and literature. An example is the "secret smile," an image reflecting a child's sense of being unwanted, helpless, afraid, and unable to communicate. For this reader, at least, the smile explains a mysterious emotion awakened by many incidents in the stories.

Katherine Mansfield often describes a smile that is "secret," unfriendly or gloating. In "The Swing of the Pendulum" (1911) a girl smiles "slyly" in planning to ensnare a rich man, who, perhaps instinctively, calls her "pussy cat." The sketch "Love-Lies-Bleeding" (1917)³ shows distaste for a catlike expression: Katerina, a small girl, is sitting at tea. She cannot help smiling "her strange little cat smile." The lids fell over her eyes as though she cherished "some mysterious warm secret that she would never share with a baby boy." The boy in question, her brother, hates her so much that he gives "a great shudder of horror." Her name is significant. As a child in New Zealand, Katherine Mansfield was less popular than her sisters; she was fat, moody, and difficult. There is reason to take Katerina for an unflattering self-portrait and to think that the author is attributing to the small brother her own horror of a secret smile. The superobservant little Katherine Mansfield, whom everyone thought dull, must have resented many a smile.

Often, in the narratives, a smile mocks at the mystification of someone. In "A Married Man's Story" (1918) a boy pictures the trollop with whom his father is having an affair; her eyes mock him "as if she understood," and her smile reminds him of "a rat -- hateful!" In "Je ne parle pas français" (1918) a boy of ten receives passionate kisses from an African laundress who smiles strangely and secretly. In "The Garden Party" (1921) the beauty of the dead workman's face contrasts with the "oily smile" and the "sly" voice of his sister-in-law, who draws down the sheet so that Laura (the adolescent Katherine Mansfield) may gaze upon death. "At Lehmann's" (1910) has for theme a girl's terror of childbirth. To her the photograph of her dead grandmother shows a "mouth curiously tight, yet almost secretly smiling" -- imparting none of the knowledge a girl needs. Shortly before that story was written, Katherine Mansfield, alone and disgraced, had given birth to a stillborn child; the first entry in her Journal tells how she longed, at the time, for her grandmother to comfort her.

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1. Short Stories of Katherine Mansfield (N.Y., 1950) contains all stories here cited except "The Aloe" and "Love-Lies-Bleeding." K.M.'s books are all published by Alfred A. Knopf, Inc.
 2. See the present writer, "Darkness as a Symbol in Katherine Mansfield," MP, LI (1954), 204-207.
 3. Scrapbook of Katherine Mansfield, ed. J. Middleton Murry (N.Y., 1940), pp. 77-87.
 4. Antony Alpers, Katherine Mansfield: A Biography (N.Y., 1953), p. 43.

In "A Birthday" (1911) the selfish husband looks at a photograph of his wife, who is again in labor. Its smile becomes "secret, even cruel." Evidently the wife, exhausted, has come to dread sex, pregnancy, and her husband. The pair are disguised under German names, but originally the story described the day of Katherine's own birth as she imagined it.⁵ The couple strongly resemble later fictionized portraits of Katherine's parents. In "Prelude" (1917), another story known to be autobiographic, Linda, the mother, is a semi-invalid from childbearing. She envies the aloe plant its thorns, which could repel her amorous husband. She nowhere displays love for Kezia (the child Katherine Mansfield). She smiles down significantly, her eyes half shut, when asked whether the aloe produces flowers; "Yes, Kezia. Once every hundred years." This mother smiles at a private, unpleasant joke about envying the aloe. Though the unwanted child's reaction is not specified, Kezia plainly feels insecure. She dreams of rushing dogs and parrots, whose heads "swell enormous." She has waking nightmares about a smiling bogey called "IT." The description of IT, largely omitted from "Prelude," appears in a first draft, "The Aloe" (1916):⁶ "IT had a face. IT smiled, but IT had no eyes ... Nearer came the terror and more plain to feel the 'silly' smile." IT comes with the "sly dusk" and with Kezia's "old bogey, the dark."

Linda has for her timid daughter only a smile that is mocking and comfortless. Yet Linda herself suffers from nightmares -- for example, about a bird whose eyes "smile knowingly at her." The fledgling, embodying her fear of pregnancy, begins to "swell" into a baby. Linda dreads the washstand jug and other bedroom furniture because "THEY" have a "habit of coming alive;" THEY "swell out with some mysterious important content." Whenever THEY swell, their "sly secret smile" excludes Linda from their "secret society," much as her own smile shuts Kezia out. Here, transferred to an adult, are the terrors described in "The Candle" (1909-10),⁷ a poem wherein a child's bedroom becomes larger than a church, the furniture grows, and the jug on the washstand gives an unfriendly smile. A repugnant swelling is also attributed to the aloe in "Prelude," that "fat swelling plant." The stem is "blind" like IT, the bogey that has no eyes. All descriptions of the aloe are nightmarish; the average reader hates this plant that Linda cherishes, this symbol of a mother's detachment and secret hostility.

The terrors in "Prelude" are hinted elsewhere. In "Millie" (1913) a frightened woman thinks that she sees the furniture "bulge and breathe." In the Scrapbook sketch "Love-Lies-Bleeding" (1917) the curtains "bulged" mysteriously; the furniture "swelled with rich important life." The animation of her rooms troubles the mother, mismated and unmaternal, who resembles Linda even to "something mocking in the way her eyelids lay upon her eyes." Her child is Katerina, of the mysterious eyelids. The sketch is unfinished, perhaps because of similarities to "Prelude" (also 1917).

There are bits of the nightmares in three other stories. "My sly lamp burns on," thinks the narrator of "A Married Man's Story" (1918) as his wife leaves the room. Like him, the room must be tired of the woman; it "changes too. It relaxes, like an old actor.... Every line, every fold, breathes fatigue." The Parisian cad in "Je ne parle pas français" (1918) smiles "secretly, slyly" and fills with "important breath" whenever he catches a place coming alive at its special hour. Since the coming alive

5. Ruth Elvish Mantz and J. Middleton Murry, The Life of Katherine Mansfield (London, 1933), pp. 62-63.

6. A separate volume (N.Y., 1930).

7. K.M., Poems (N.Y., 1931), p. 21.

has little bearing on this story, it seems to have been suggested by the "deep, slv smile" of the cad himself -- a portrait of Francis Carco, the French novelist with whom Katherine had a disappointing love interlude.⁸ In "The Child-Who-Was-Tired" (1910) the tyrannical man and Frau appear, in the sight of their exhausted slave, to be swelling up.⁹ In childhood Katherine had dreamed of rushing animals whose heads swelled.¹⁰ In adult life she was pursued by a nocturnal bogey. The year she wrote "Prelude," that woman of twenty-eight had a severe fright, described to John Middleton Murry on May 19, 1917:¹¹ "When dusk came...lapping against the blind windows, my first and last terror started up." She ran through the street to Murry's apartment. Though he was away, it calmed her to embrace his overcoat.

The adjective blind, here used of her windows, evokes the childhood bogey. For Katherine the blindness of IT had a terrific connotation. Loneliness, fear are packed into a letter to Murry dated February 8, 1920 (a year or two after their marriage). She reproaches him for a quarrel that they once had during breakfast: "you...wouldn't eat or look at me -- just went blind." One recalls Katerina's lowered eyelids, her cat smile, her brother's "great shudder of horror;" and Linda, smiling down with her eyes half shut. To Katherine Mansfield this kind of withdrawal is terrifying; the blind, secret smile spells hostility. Emotions are powerful when, at the climax of "The Stranger" (1920), a doting husband perceives that his wife has never loved him. He feels like the child in the poem, whose bedchamber became larger than a church: "The room was huge, immense, glittering. It filled his whole world. There was the great blind bed, with his coat flung across it like some headless man saving his prayers." Here, as in "Prelude," are fictionized portraits of Katherine's parents. Here again is a woman who, by withholding love, can render the world enormous, blind, and terrifying.

In "The Daughters of the Late Colonel" (1920) an English spinster tries to picture a native of Ceylon. Her distrust is conveyed by the adjective blind: "something blind and tireless" makes this native very unpleasant. The same old maid's image of Buddha is "more than smiling;" he has "a secret" -- "I know something that you don't know" -- and his smile gives her a "queer feeling." In 1911 Katherine Mansfield enshrined a Buddha in her London flat.¹² Did it have closed eyes? The frustrated spinster in the story looks vainly for comfort; at last she turns away from her Buddha's smile. Similarly, near the end of "The Garden Party" (1921), Laura gazes upon the dead young workman: "his eyes were closed; they were blind under the closed eyelids." His face, although "wonderful, beautiful," looks "oh, so remote, so peaceful;" and the girl remains bewildered about life and death.

Often blind has a sexual connotation. In 1920 Katherine stigmatized characters in The Lost Girl, by her former friend D. H. Lawrence, as "animals on the prowl....They submit to the physical response and for the rest go veiled -- blind -- faceless -- mindless"¹³ -- like the eyeless

8. K.M., Letters (N.Y., 1929), I, 108, on "F."; cited by Sylvia Berkman, Katherine Mansfield: A Critical Study (New Haven, 1951), pp. 62-64, on Carco.

9. Elisabeth Schneider, cited by Berkman, p. 43: this story is a semi-translation. But in Chekhov's "Sleepyhead" only an overshoe swells.

10. Mantz and Murry, p. 116.

11. K.M., Letters to Murry (N.Y., 1951), contains all the letters here mentioned. These will be cited by date.

12. Alpers, p. 138.

bogey in "The Aloe", with its "silly" smiling. Many of the peculiar smiles have a sexual import. In "Poison" (also 1920) a siren is exploiting a man younger than herself. As she advances through their bedroom, her smile is "secret,...languid, brilliant." In "Prelude" (1917) Berwl, undressing by moonlight, smiles with her eyes shut; nearby she pictures a suitor, "sly and laughing," with "mocking eyes." The same girl, in "At the Bay" (1921), is attracted to a married man with "a slow sleepy smile," who looks like a sleepwalker. But when they meet in the moonlight, his "bright, blind, terrifying smile" freezes her with "horror."

In "Bliss" (1918) "something strange and almost terrifying...something blind and smiling" whispers to Bertha that she, for the first time, desires her husband. Desire may be blind, but Bertha does not look dreamy; she is "radiant, with smiling, trembling lips, with big, dark eyes." To her the world appears incredibly charming. For Katherine Mansfield this open-eyed, perceptive smile seems to represent genuine love as distinguished from the blind promiscuity which (in the D.H. Lawrence novel) she censures. Much like the description in "Bliss" is a confession sent to her husband, Murry, on November 16, 1919: She has just suffered, as never before, from desire. Everything has seemed "almost unbearably vivid and alive and lovely;" and in that daydream he and she have smiled happily -- "You know that strange smile when the lips are so dark and the eyes gleam."

In marked contrast to Bertha in "Bliss" is her rival Pearl Fulton, the husband-stealer. Miss Fulton was self-absorbed: "Her heavy eyelids lay upon her eyes and the strange half smile came and went upon her lips as though she lived by listening rather than seeing." When Harry embraced her, she "smiled her sleepy smile;" her eyelids were saying "Yes." For the author those eyelids, like Harry's "hideous grin," have a nightmare quality. One critic finds the effect crudely hysterical.¹⁴ But we are looking through the eyes of the horrified wife, a woman with the emotions of Katherine Mansfield herself. It was tuberculosis that heightened Katherine's already great sensitivity, not only to bliss but to disillusion. "Bliss" was completed in February, 1918, at the time of her first hemorrhage. A few months later, in Cornwall on May 17, she wrote Murry that the sound of the sea made her recent life appear "blind, dreadful." The fear of death was recurring nightly: "If you knew," she wrote him on June 9, "with what feelings I watch the last gleam of light fade!" Some "grinning Fate" would always be exiling her "to get well of something!!" Kezia's bogey was still descending.

In Italy in the fall of 1919, Death beset Katherine as a smiling menace. The first of three letters dated November 3 begs Murry to assure her that health will return, that "the policeman with the scythe" is laughing only because her anxiety is silly. On November 5 she reacts violently to the visit of an elderly clergyman and his wife: the woman looked like "a grinning nightmare, eating her veil as she talked." (One would think an undertaker had dropped in.) On November 7 the invalid laments, "Ah, how terrible life can be! I sometimes see an immense wall of black rock, shining, in a place -- just after death perhaps -- and smiling -- the adamant of desire." Again one recalls "The Aloe": "IT smiled, but IT had no eyes."

13. Letters to Murry, p. 620; dated simply December, 1920.

14. Berkman, p. 180.

The laughing policeman with his scythe was almost duplicated in a letter to Murry on November 18: "The robber with the knife is everywhere -- he's not even afraid of the fire," and the Riviera has a "fool of a climate -- because it's dishonest. It smiles and it stabs." As she had explained the day before, the robber is the cold, ominous for her weakened condition: "Cold frightens me...it's as though a knife softly softly pressed in my bosom and said 'Don't be too sure.'" Chaucer's Knight tells of "the smylere with the knyfe under the cloke," and Hamlet is indignant "that one may smile, and smile, and be a villain." But Katherine's image antedated her knowledge of any poet. As a child, she had suffered from night terrors. In "The Little Girl" (1912) Kezia, her representative, dreams recurrently of "a butcher with a knife and a rope... smiling that dreadful smile" and awakens "still with the butcher's smile all about her." In the summer of 1913, a year after writing that story, Katherine confessed to Murry, "I'm a lion all day,...but with the last point of daylight I begin to turn into a lamb and by midnight -- mon Dieu! -- by midnight the whole world has turned into a butcher!"¹⁵

So much for Katherine Mansfield's obsession, the secret smile -- to her, visible proof that the universe was unfriendly, blind to her efforts at communication: symbol, too, of impersonal sex, which terrified her, and of those grinning nightmares, Destiny and Death. To many a scene in her stories this smile imparts a power which the reader may find hard to analyze, but which may disturb him and linger in his memory.

Celeste Turner Wright
Department of English
University of California
Davis, California

15. Letters to Murry, p.3; not dated precisely.

MRS. WOOLF, FREUD, AND J.D. BERESFORD

In view of the recent articles discussing Virginia Woolf's knowledge of Freud, published in Literature and Psychology during the past two years, any further information which would throw light upon Mrs. Woolf's attitudes toward Freudian theory is of considerable interest to students of her work. With this in mind, I naturally found my curiosity aroused when I learned through correspondence with the editors of the Times Literary Supplement that Mrs. Woolf wrote in 1920 a book review entitled "Freudian Fiction". Though published anonymously according to the policy of TLS, the article is now identifiable as one of more than 150 contributions which Mrs. Woolf made to that periodical in the period 1916 through 1937.²

"Freudian Fiction" is a review of the novel An Imperfect Mother, by J.D. Beresford (London: Collins, 1920). The novel has a mother-son relationship, or Oedipus complex, as its central theme. It differs from Lawrence's Sons and Lovers, however, in allowing a happy resolution of the plot; the son breaks away from the mother's domination and marries the girl of his choice. Mrs. Woolf discusses the Freudian implications of this novel by Beresford with considerable sophistication. One concludes either that she had picked up a good deal of information about Freudian psychology from her friends and her reading, or that she had dipped into Freud's writings more frequently than the letter of Leonard Woolf⁴ would give reason to believe.

Referring to an early indication of the direction of the novel (p. 12, London edition), she selects for quotation a passage which describes a "persistent nightmare" experienced by the seventeen-year old son, Stephen:

Something within him had inarticulately protested against his conscientious endeavours to submit himself to the idea of this new ambition.... He had been harassed, too, by a persistent nightmare, quite new in his experience -- a nightmare of being confined in some intolerably dark and restricted place from which he struggled desperately to break out. Sometimes he had succeeded, and waked with a beautiful sense of relief.

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1. Erwin R. Steinberg, "Freudian Symbolism and Communication," April, 1953, Vol. III, No. 2, pp. 2-5; Frederick Wvatt, "Some Comments on the Use of Symbols in the Novel," Ibid., April, 1954, Vol. IV, No. 2, pp. 15-23; Erwin R. Steinberg, "Note on a Novelist too Quickly Freudened," Ibid., April, 1954, Vol. IV, No. 2, pp. 23-25; Simon O. Lesser, "Arbitration and Conciliation," Ibid., April, 1954, Vol. IV, No. 2, pp. 25-27; Erwin R. Steinberg, "Note on a Note," Ibid., September, 1954, Vol. IV, No. 4, pp. 64-65.
 2. I am preparing a checklist of these for inclusion with my dissertation for New York University. The bibliographer who is at work on a more extensive project for Soho Bibliographies (London, Hart-Davis) also has a copy of this list.
 3. "Freudian Fiction," TLS, March 25, 1920, p. 199. An American edition of Beresford's novel was published in May, 1920 (New York: The Macmillan Company).
 4. Contained in "Note on a Note," by Steinberg, op. cit.

Mrs. Woolf's comment on this passage is particularly interesting because it seems to demonstrate that she was aware of the implications of dream interpretation, and because she immediately associated this with Freud:

After that (she writes) one expects to find that Stephen is beginning, unconsciously, to fall in love with the schoolmaster's daughter; nor is one surprised to discover that he is the victim of an unacknowledged passion for his mother. It follows that she returns his affection in the inarticulate manner of those who lived before Freud, and, finding herself supplanted by Margaret Weatherley, decides to run away with Threlfall the organist. This is strictly in accordance with the new psychology, which in the sphere of medicine claims to have achieved positive results of great beneficence. A patient who has never heard a canary sing without falling down in a fit can now walk through an avenue of cages without a twinge of emotion since he has faced the fact that his mother kissed him in his cradle. The triumphs of science are beautifully positive.⁵

In spite of her rather flippant attitude (it must be remembered that she leaned more to the psychology of William James), the clear suggestion for the present-day critic is this: that five years before the publication of Mrs. Dalloway Virginia Woolf knew enough about the Freudian style of interpretation of dreams to be able to recognize a novel apparently based on those theories.

Further evidence of a sort is furnished by a casual reference in another article for TLS in 1921. In reviewing The Tale of Terror, by Edith Birkhead, a study of Gothic novels and romances, Mrs. Woolf makes this allusion:

Already the bolder of our novelists have made use of psychology and psycho-analysis in literature.⁶

It is unfortunately too early to say, on the basis of present evidence, how extensive Mrs. Woolf's interest in these matters was. The published portions of her Diary furnish no evidence, but later selections or correspondence which has not been made public will perhaps furnish future scholars with a larger body of information on this question.

Meanwhile, it is interesting to see her attitude demonstrated in the review, "Freudian Fiction." "Judged as an essay in morbid psychology," she says, "'An Imperfect Mother' is an interesting document; judged as a novel, it is a failure." She believes that the clinical attitude of the novelist results in his creation of characters according to a preconceived theory -- "the medical man is left in possession of the field." She is willing to admit that the "new psychology" may furnish useful hints for the novelist:

If it is true that our conduct in crucial moments is immensely influenced, if not decided, by some forgotten incident in childhood, then surely it is cowardice on the part of the novelist to persist in ascribing our behaviour to untrue causes. We must

5. "Freudian Fiction," op. cit.

6. "Gothic Romance," TLS, May 5, 1921, p. 288.

protest that we do not wish to debar Mr. Beresford from making use of any key that seems to him to fit the human mind. Our complaint is rather that in "An Imperfect Mother" the new key is a patent key that opens every door. It simplifies rather than complicates, detracts rather than enriches.

The danger is that people in the novels may become cases rather than individuals. Yet she qualifies this by provisionally recognizing that:

Partly, no doubt, this (dissatisfaction) is to be attributed to the difficulty of adapting ourselves to any new interpretation of human character ...

And this last suggestion may account for our greater interest in the early psychological novels than in much of the light fiction written in the 1920s. I am by no means willing to accept Virginia Woolf's judgment that the novel is a failure. While An Imperfect Mother cannot be called more than a competent work of fiction, the reader of 1955 finds that Beresford has written a good story. The second-rank novelist ought not to be classified with the failures; we need many works of secondary importance as well as a few masterpieces. Perhaps more of Beresford's work will repay study, as Walter Allen's recent book suggests.⁷ Perhaps we ought to look again at Beresford's Jacob Stahl trilogy: The Early History of Jacob Stahl (1911); A Candidate for Truth (1912); and The Invisible Event (1915).

At any rate, we have no difficulty in accepting Virginia Woolf's analysis of the book as a Freudian novel, whatever may be our misgivings about her evaluation of the book in absolute terms.

Edward A. Hungerford
Department of English
University of Delaware
Newark, Delaware

7. Walter Allen, The English Novel: A Short Critical History (London: Phoenix House, 1954).

BIBLIOGRAPHY (XIX)

Offprints and Exchanges Received:

1. From the author of our recent paper on Franz Kafka,

Joachim H. Seyppel - "A Renaissance of German Poetry: Gottfried Benn," Modern Language Forum, Vol. XXIX, No. 2 (December, 1954), pp. 115-125.

Professor Seyppel considers the contribution of the contemporary German physician-poet, with special reference to the poetry of "trance."

2. We once mentioned a most interesting analysis of Iago presented at a meeting of the Shakespeare Group in 1953. We have now received the text with more complete documentation than the author was able to present in his oral delivery:

Marvin Rosenberg - "In Defense of Iago," Shakespeare Quarterly, Vol. VI, No. 2 (Spring, 1955), pp. 145-158.

To point up the excellence of Professor Rosenberg's conception of Iago as an "ulcer type," comparison might be made with another paper dealing with the same subject but using psychodynamic method with far less satisfactory results,

Herbert Weisinger - "Iago's Iago," The University of Kansas City Review, Vol. XX, No. 2 (Winter, 1953), pp. 83-90.

3. A recent issue of the last-named journal has

Roma King, Jr. - "The Janus Symbol in As I Lay Dying," U.K.C. Rev., Vol. XXI, No. 4 (June, 1955), pp. 287-290.

4. A prospective contributor of a paper on Jonathan Swift which we hope to publish in a forthcoming issue has sent us an offprint of a PMLA paper which we somehow missed in our previous searches.

Donald R. Roberts - "The Death Wish of John Donne," PMLA, Vol. LXII, No. 4, Part 1 (December, 1947) pp. 958-976.

5. Our exchange, The Shakespeare Newsletter for May, 1955, (Vol. V, No. 3), supplies us with a critical review of a work by an author whom we have mentioned in previous bibliographies:

Harold Grier McCurdy - The Personality of Shakespeare, New Haven, Conn., Yale University Press, 1953.

6. The Summer, 1955, issue of The American Imago (Vol. 12, No. 2) has:

A. Bronson Feldman - "Imaginary Incest," pp. 117-155,

another in Dr. Feldman's psychoanalytic Earl-of-Oxford papers; this time dealing with Pericles,

Harry A. Wilmer - "Psychiatrist on Broadway," pp. 157-178,

and the same author's

"Saturday's Psychiatrist," pp. 179-186,

the latter being a commentary on references to psychoanalysis and psychiatry in The Saturday Review of Literature during the year 1953,

and finally

Simon O. Lesser - "Freud and Hamlet Again," pp. 207-220,

in which Mr. Lesser ably refutes John Ashworth's article in The Atlantic, "Hamlet, Freud, and Olivier."

7. An even more important contribution by the author last named, another chapter from his work The Appeal of Fiction, is

Simon O. Lesser - "The Functions of Form in Narrative Art," Psychiatry, Vol. XVIII, No. 1 (February, 1955), pp. 51-63.

Mr. Lesser, in pointing out the function of form as a mode of control over the destructive impulses immanent in the content of literary material, suggests an illuminating parallel between the function of form and that of the super-ego.

8. We also acknowledge as a new exchange

Modern Fiction Studies, a Critical Quarterly published by The Modern Fiction Club of Purdue University,

and the second issue (Vol. I, No. 2, April, 1955) of

The Guide to Psychiatric and Psychological Literature.

The latter contains, together with reviews of professional works in the field, a section on The Arts, in which the editor, Dr. Harry Slochower, reviews the production of Chekhov's The Three Sisters.

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The remainder of this issue is devoted to a continuation of Dr. Feldman's bibliography, publication of which was begun in the last issue.

For abbreviations of periodicals or serial publications used in this bibliography, see May, 1955, issue, p. 40.

FIFTY YEARS OF THE PSYCHOANALYSIS OF LITERATURE: 1900-1950
compiled by A. Bronson Foldman, Ph. D.
[Part Two]

In Particular

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